

The STUDENT WRITER

The Author's Trade Journal
JULY
1923

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Life-Impressions

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The Literary Conscience
By Dell H. Munger

"The Ivy Arch Mystery"—Contest Report

Volume VIII, No. 7

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THE STUDENT WRITER'S Literary Market Tips

Gathered Monthly from Authoritative
Sources

True Confessions, Robbinsdale, Minn., William Fawcett, editor, writes: "We are in the market for interesting stories which are, as our title implies, true and told in the form of confessions. Love, adventure, humor—these are a few of the subjects. We are particularly interested just at present in stories which deal with the dope traffic or addiction, and will double our usual rate on the best of these stories received up to January 1. *True Confessions* pays at the rate of two cents a word on all stories over 3,000 words and a higher rate on shorter stories, payment being on acceptance."

Rural Mechanics, 1411 Wyandotte Street, Kansas City, Mo., James E. Wolf, editor, sends the following: "We need articles and short stories of a rural nature, short mechanical articles for home and farm with illustrations, auto articles, and household hints. Payment is on acceptance at $\frac{1}{4}$ cent to $\frac{1}{2}$ cent per word."

Our Young People, 810 Broadway, Nashville, Tennessee, which is published for young folks from 17 to 24 is in the market for suitable fiction according to L. F. Beaty, assistant editor, who writes: "We need good stories of 1200 to 2500 words, suitable for a Sunday School paper. We want stories of adventure, athletics, success, etc., that will appeal to young people of both sexes. Do not stress love interest. They need not point to a special moral but should be clean and wholesome. We pay on acceptance at from $\frac{1}{2}$ cent to 1 cent per word."

The Cauldron, P. O. Box 171, New Haven, Conn., has temporarily discontinued publication according to the editor, Harry F. Preller, who writes: "Just now there is a temporary lull in the publication of *The Cauldron*. A delay of several months may be necessary before another issue will be prepared. This will hold back the publication of the work of many authors whose stories we have accepted and we ask their consideration during the interim. If, however, an author should wish his material returned, we will do so at his request. We at the *Cauldron* office are serious in striving to produce a magazine of literary merit and we are at present doing our utmost toward securing advertising copy and subscriptions."

Arkay Feature Service, Broad and Gallatin Streets, Providence, R. I., announces the opening of a new newspaper syndicate and publishing business. James W. Rhodes, managing editor, writes: "At present we are looking for correspondents in different parts of the country and are also in the market for stories and articles of national news interest, suitable for syndicating. Detailed instructions and working credentials will be supplied to all correspondents selected."

Our Dumb Animals, 180 Longwood Avenue, Back Bay Station, Boston, Guy Richardson, editor, uses compelling articles relating to animals and birds, preferably with photographs where the figures are clear and sharp. "Our pages," says Editor Richardson, "are few, and our columns are short. We require brief, concise prose, of about three hundred words, in rare instances up to eight hundred words. Comparatively little verse is used, and offerings from four to sixteen lines are more likely to be accepted than longer ones. We pay one-half cent on acceptance."

Success Magazine, formerly 1133 Broadway, has removed to 251 Fourth Avenue, New York. This magazine is paying on publication instead of acceptance (as listed in Handy Market List) according to a contributor.

Specialty Salesman, South Whately, Indiana, is reported by a contributor to be unsatisfactory in the matter of payment for manuscripts. This contributor states: "My experience with it has been that the editor will publish your article and then will neither pay you for it nor answer inquiries concerning it."

The New Pearson's, 799 Broadway, New York, states: "Rates of payment for *Pearson's* are as follows unless special arrangements are made with the author: Prose, \$6.00 a printed page; poetry 25 cents a line."

Young Folks, 1716 Arch Street, Philadelphia, was merged with *Luthern Young Folks*, 9th and Sansom Street, Philadelphia, some time ago. The latter pays from \$2.50 to \$5.00 per thousand words on acceptance. The editor reports that the magazine is rather well stocked with girl stories but could use some very good single chapter or serial boy stories. *Sunshine*, for small children, is published at the same address. It pays at low rates but on acceptance.

Golfers Magazine has removed from 1355 Monadnock Building to 4753 Grand Boulevard, Chicago.

American Service Bureau, 72 Pemberton Square, Boston, Mass., sends the following: "We have received so much material in response to the announcement which you kindly published concerning our needs that we shall not be in the market again for material for several months to come. We are handling only a limited number of features."

American Legion Weekly, 627 W. Forty-third Street, New York, sends the following to a contributor: "In spite of the announcement we recently published, the *Weekly* is not buying any fiction. This is due to the fact that the contemplated increase in size of the *Weekly* has not materialized. Later when we need fiction I will let you know."

Live Stories, 9 E. Fortieth Street, New York, is edited by Miss Irmengarde Eberle, Kendall Banning (announced in our June number as editor) being Editorial Director of a group of magazines which includes *Live Stories*. Miss Eberle is directing the development of the new policy of the magazine and specifies her requirements as follows: "My plan is to give *Live Stories* more vitality and strength—not more sentimentality and weakness. The chief point of difference from the old policy of *Live Stories* is its departure from the clever and smart type of thing—its humaness will be its chief appeal. I am looking for the kind of story in which the writer is sympathetic towards his characters rather than cynically amused at them. The human interest element must always outbalance the interest in mere mechanical action of plot. I want plot stories with good characterizations; preferably no first person stories. For our use stories should keep away as much as possible from the standard thriller type such as: Western stories, detective stories, clever sophisticated sex stories, success stories, etc. But a story falling in any one of these classifications will be acceptable when the interest in the human beings is great enough to relieve one's consciousness of the mechanical action of the plot. Stories should run from 3000 to 5000 words in length, except novelettes or serials. Our rate is 1½ cents a word."

American Hebrew is now located at 19 W. Forty-fourth Street, New York. The editor sends the following message to would-be contributors: "The *American Hebrew* pays one-half cent a word for fiction; more for stories of exceptional strength and appeal. We desire stories (of 1500 to 2500 words) of Jewish life and character in contact with American rather than European environments. Few stories with foreign settings are accepted. Dialect sketches of the older Ghetto generation (in which the character who says "Vell?" is identified as Jewish) are not desired. Gripping narratives that portray the problems of the American Jews are sought. Comedy is wanted, not horseplay or phonetic jargon, but titillating types that ring true and situations that will make the morose shake their sides. We offer a good market for writers who realize that the American Jew speaks English as well (or as poorly) as his fellow citizens, even though his problems are at times emotionally gripping and peculiar to himself; writers aware that all Americans of the Jewish faith are not newcomers. Articles dealing with Jewish personalities or interests in the industrial, scientific, or art world, here or abroad, are desired. Where possible these should be accompanied by photographs. Poetry is seldom bought. Payment is made on the fifteenth of the month following publication; in all instances within three months after acceptance."

Brandt & Kirkpatrick, 101 Park Avenue, New York, are represented by A. M. Heath & Co., Ltd., 7 Golden House, Gt. Pulteney St., W. 1, London, and not by G. M. Jefferies as was stated in the June number.

Lovers' Lane, 9 E. Fortieth Street, New York, is to be merged with *Live Stories*, published now by the same company, according to word sent by the editor to a contributor.

Skinner Packing House News, Dunedin, Florida, sends the following concerning its manuscript needs: "We receive so many manuscripts which are totally unfitted for publication in the *Packing House News* that we deem it advisable to present a list of subjects which we might be interested in buying. We want articles on such subjects as the following: New and improved methods of packing fruit and vegetables; Anything of interest regarding the packing of any fruit; Anything regarding labor-saving devices or methods in fruit and vegetable packing plants; Floor plans and ideas of fruit and vegetable packing plant construction; Anything relating to fruit and vegetable packing methods in countries outside of the United States; News items regarding the fruit and vegetable packing interests anywhere in the world; Anything to encourage better preparing and handling of fresh fruits and vegetables for marketing. We cannot use articles on fruit growing, canning, etc. We pay on acceptance at one cent per word."

Western Sportologue, Western Journal Company, Inc., 709 Union League Building, Los Angeles, is edited by Phil Townsend Hanna, who writes: "*Western Sportologue* is in the market for short feature articles and photographs depicting hunting, fishing, motor camping, golf, swimming, tennis, and similar sports. Photographs will be liberally used and material will be paid for at a minimum of ½ cent a word on publication. All manuscripts found unavailable will be promptly returned. We are especially interested at present in securing photographs suitable for covers. These will be paid for at \$10.00 each, those not suitable being immediately returned."

10 Story Book, 538 S. Dearborn Street, Chicago, Mr. Gontier, editor, writes: "We are always in the market for (a) one-act plays which are readable rather than actable. Lengths from 1,000 words to 6,000. We return all rights to the author after publication, and our copyright protects the author from theft of his play if submitted subsequently to unscrupulous managers or actors. We will provide the author with extra copies to the extent of 20, to submit to managers, if the author so requests. Envelopes marked 'one-act play editor' will receive a quicker handling than if merely sent in as ordinary manuscript. (b) Translations of short-stories from Russian, Swedish, Finnish, German,—in fact—any language whatsoever including Chinese! Lengths from 1,000 to 6,000 words. If marked 'Translation editor,' story will receive quicker handling than if it comes in with regular manuscript. As in the case of stories we prefer material that is daring, audacious, radical, or that handles its subject without gloves. Outside of this, any piece of fiction, play, or translation may find acceptance merely because it is interesting."

The Torchbearer (for girls) and *The Haversack* (for boys), 810 Broadway, Nashville, Tenn., are in need of articles of from 500 to 1500 words on fresh subjects that would appeal to growing teenage girls and boys, according to Edwin B. Chappell, Jr., assistant editor of both magazines.

(Continued on Page 24)

The Student Writer

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WILLARD E. HAWKINS, EDITOR
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Entered as second-class matter April 21, 1916, at the Postoffice at Denver, Colo., under the act of March 3, 1879.

This Article Will Not Be Published Anonymously

A BOOK has been written by an anonymous writer. It has jumped into the best-seller class and is taking the country by storm. Critics proclaim this novel, "West of the Water Tower," the sensation of the spring.

Harry Leon Wilson, in the New York Tribune, devoted a lengthy review to this anonymous book, which he terms "my first big find of this year." "Its people are sane of mind, sound of body," he comments. "They are grimly actual but, to offset this, they are always understandable. . . . I come to a new novel in a certain attitude of mind verging on suspicion. The opening of 'West of the Water Tower' did nothing to disarm me. . . . I read on. And it got better. . . . And then bang!—like that—all my correct feelings were outraged in the most brutal manner. The unbelievably clumsy author, disregarding every sacred rule for writing a humorous story of adolescence, had grossly blundered his hero into an impossible situation. . . . I read on, awaiting the inevitable syrupy contrivance, waiting to spot it and cast the book aside. . . . But things grew worse and worse and still the cotton-wool didn't show, nor the claptrap. . . . This author had done the amazing thing, and he had done it superbly. Not once had he funk'd a fence or dodged around a hurdle. My hat is off to him for facing all the consequences Junction City had to give.

"The story is not only vivid, touching, poignant, but saturated with the humor of clear seeing, the humor that keeps stark truth in a nice balance. . . . 'West of the Water Tower' is notable for style. It is told, too, with a fine economy of words. I don't know where you could cut it and not draw blood. Incidentally no motion picture producer will ever dare film it, nor would he be let to show it if he did."

In this last statement Mr. Wilson was in error, for the motion-picture rights have already been snapped up for a record sum by a leading film-producer.

All of which leads up to the following announcement:

THE STUDENT WRITER has the name of the anonymous author of "West of the Water Tower." Moreover, he has written for us a remarkable story of how the book was written and of his theory of fiction. This author is not new to the reading public. His name attached to the novel would have carried prestige in itself, but he chose to issue it anonymously in order that the book might achieve the place to which it was entitled on its own merits.

We expect to publish the inside story of "West of the Water Tower" in the August issue of THE STUDENT WRITER. It will be one of several unusual articles.

The second article of Thomas H. Uzzell's series, "Fictional Technique and Its Uses," will be one of these features. Mr. Uzzell, associate of Professor Walter B. Pitkin and former fiction editor of *Collier's*, invariably "says something" and says it in a forceful way.

Drawing Upon Your Fund of Life-Impressions

"How I Wrote 'Cole of Spyglass Mountain'; Surprises All Through the Story, That's My Idea"; a Novelist's Confession

By Arthur Preston Hankins.

READERS have frequently urged us to introduce into THE STUDENT WRITER something instructive along the line of novel-writing—a branch which has admittedly been somewhat neglected by the text-book authors. Well, here it is. We know of nothing that could be more effective as an aid in this fascinating branch of fictional writing than an unfoldment, such as is given herewith by a successful author, of the steps by which he evolved a novel.

Mr. Hankins, author of a long list of published short-stories, serials, and novels, has chosen as the basis of his "confession" the evolution of his latest novel, "Cole of Spyglass Mountain" (Dodd, Mead and Company). There is nothing mysterious, after all, in the process of planning and writing a novel. The methods here outlined by Mr. Hankins are clear, simple and definite. Follow the workings of his mind as he develops this story from the vague germinal idea to completed product.—THE EDITOR.

SO far as I can see, there is nothing mysterious about this business of writing fiction. Given the imagination and the necessary training and experience, one merely draws upon his fund of life-impressions and weaves certain portions of it together to make a story. What all amateurs lack, of course, is training and experience.

I have found that another great difficulty in the paths of these "yearners," as Gladys Johnson calls those who long to write—or sell—and cannot, is that they have little or no fund of life-impressions upon which to draw.

I cannot imagine a person writing successful fiction until he has seen a great deal of life. I did not begin writing until I was over thirty years old, and before that I had lived tremendously. The result was that when I felt that I simply was obliged to write I had something to write about. I wrote for over ten years, and had barely scratched the life-impressions that I wove into the novel entitled "Cole of Spyglass Mountain."

It is my present intention to take up the

rather difficult task of telling just how I conceived, developed, and wrote "Cole of Spyglass Mountain." And I wish particularly to show how one draws upon his fund of life-impressions and makes his experiences fit into the general story plot which he has in mind, or makes them combine with newly discovered ideas which he has decided to use as fiction material.

Since childhood I have been interested in science, but I have never studied any branch of it whatever. However, the inclination was there, and I knew that sooner or later I should write a story with a scientific angle.

About three months, I think it was, before I decided to write "Cole of Spyglass Mountain," I met a man who for about twenty-five years has given his mind to the study of almost every branch of science. But his particular leaning was toward astronomy.

We became good friends, and as he is a fluent talker I learned more about the heavenly bodies from him than I could have learned in a year at college. I became impregnated with the idea to write a novel based on the science of astronomy, and at once began casting about for a skeleton which might be clothed with the flesh of my new material. And of course I went at once to my fund of life-impressions.

In the first place, my main line is Western stories. Also my publishers, Dodd, Mead and Company, expected me to write a Western story. So, if I wished to use my new material, it was up to me to combine astronomy and the atmosphere of the West.

That was one step. I at least knew what I wanted to do.

I have tried pretty hard—and a few have given me credit for my efforts—to lift the standardized Western story out of its time-honored rut. And surely, if I could

make my Western hero an astronomer he would be a far cry from the old-time two-gun man who rounds up the cattle rustlers and wins the rancher's daughter in the final chapter.

I know the mountains of California pretty well. I know the clear atmosphere into which they thrust their lofty peaks. Clear atmosphere is one essential of successful astronomical observations. So it appeared logical to plant my astronomer on a high peak in the clear atmosphere of the California mountains. Thus was started the flow from my fund of life-impressions to combine logically with the new material and help on the development of the idea.

I have had a great deal of experience in big railroad construction in the West. And the angle from which I have seen it—that of the “stiff,” who is the tramp-laborer who actually does the work—is, I believe, something new. Anyway, I have made a specialty of Western railroad building in my stories for the last three years, and I wanted to continue the line. So now it devolved upon me to fit into the scheme life in a Western railroad camp. An astronomer, a Westerner, a construction laborer, and, of course, a lover, my hero must be.

NEXT I considered the obstacle, that highly important ingredient. Of course my hero must make a success of his astronomy. So some obstacle must arise early in the tale to hamper him in gaining his success, and make the outcome seem doubtful. All of which is merely mechanical, but none the less necessary to the proper construction of a story along the established lines in vogue today.

Some will tell you that there is no such thing as luck in connection with the writing or selling of a story. I have not found this to be exactly true. At any rate, a great amount of unexpected good fortune usually comes to me once I have started on the development of an idea. Just let me start the ball rolling, and I will stumble accidentally upon a book which will give me exactly the information that I want. Or I will meet a man who tells me some experience of his, and I hug myself with glee, knowing while he is talking that his yarn fits exactly into the puzzle that I am trying to put together. Or sometimes my wife will make a simple remark which will send

me galloping to my studio to put it down in black and white—just what I wanted! These incidents transpire, of course, because the mind is open, grasping at any straw, keen for anything that may be utilized in the story under contemplation. Perhaps it isn't luck at all, then. But it seems like luck to me. Mr. W. E. Hawkins has written of “snowballing a plot.” But, once started, instead of pushing my snowball on and on, the thing seems to be a sort of magnet, and sticks and stones, rusty cans, side combs, corset stays, mud, and more snow seem fairly to jump at it and cling to it. So I call it luck.

Anyhow, the story of the Western astronomer was under way. I needed my main character, an obstacle, and an opening. And along came a fellow who sat down before me and not only gave me my main character, but my obstacle and my opening in one fell swoop. And not only that, but he gave me outright the majority of the material for the first ten chapters of the book. I call that luck!

It was the true story of his boyhood that he told me, not dreaming that I was gathering valuable material for the novel that I wanted to write.

So the first ten chapters of “Cole of Spyglass Mountain” are virtually the story of this man's life in school, as an expert trainer in a roller-skating rink, and as an inmate of a boys' reformatory, where he was placed unjustly by his villainous father exactly as I have written it in the book. The only material in those ten chapters that is drawn from my own fund of life-impressions and my imagination concerns Beaver Clegg, the variable star observer, and Shanty Madge, the gypo queen. The remainder is truth. And the *Springfield Union*, of Springfield, Massachusetts, in reviewing the book, says that this is unconvincing! Maybe so. Truth is usually unconvincing! I have enjoyed the various criticisms on this story, they are so divergent. California Bill, for instance, who appears later in the story, is purely a figment of my own imagination, while Joshua Cole is alive and well today. But one reviewer is not convinced by my characterization of Joshua. He thinks “there ain't no such animal.” While he is entirely sure that California Bill was drawn from life! Should I feel complimented or not? I don't know.

BUT to return to the construction of the plot. I had, then, the story of Cole's boyhood. But that story did not contain a girl. If I wanted to introduce my heroine early in the story, as is generally considered expedient, a girl must enter the story of Cole's boyhood. Now it became necessary for me to invent.

I already had decided that my heroine must be a gypo queen, or shanty queen, as the daughter of a small-fry contractor is called in railroad-construction circles. My railroad construction, however, must take place in the West; and, to follow pretty closely the story of Cole's boyhood, which I had decided would be the best thing to do in order to preserve certain values, his boyhood must be lived in an Eastern city. Now how could I contrive to bring together early in the tale a Western gypo queen and a boy in an Eastern city, with three thousand miles between them? There was only one plausible answer: I must cause him to meet the girl in the East while both were adolescent. When I had reached this conclusion the thought instantly occurred to me that railroad contractors are a nomadic group, and it would be quite logical to place the girl in her father's construction camp in Maryland, and have her father pegging along indifferently toward success and longing to go West, where big construction was in progress. Joshua Cole, too, after his expulsion from public school, had decided, as boys frequently do, to run away and hike Westward. Thus was established a bond of ambition between the boy and the girl and the father of the girl, and the result was that I was enabled to introduce the heroine, at the age of eleven, as early in the book as Chapter IV. Also I achieved unity in this because I was able to forecast that the greater part of the action was to transpire in the West.

UP until the end of Chapter VI my readers are led to think that Joshua is on the point of achieving his boyish ambition to go West in a very short time. He meets Madge in a skating rink in the earlier stages of his life as a fugitive, follows her to her father's construction camp, meets her West-craving dad, and has half persuaded him and Madge's mother to take him West with them, when the outfit moves in a couple of weeks. The matter of taking him along is still in abeyance while, that

first night in camp, Madge and Joshua are sitting under the stars, gazing up at them. Here Joshua, by parading his knowledge of astronomy before the girl, contrives to impress it upon the reader that astronomy will form an important ingredient of the narrative. Also his character is made clearer, and the reader begins to get an inkling of his peculiarities as compared with other boys of his age, and his vast sincerity.

But the main point is that the reader is led to believe that the narrative is running in a smooth groove, that while the two young near-lovers are gazing at the stars Madge's father and mother are in their tent deciding to keep Joshua in hiding until the outfit moves West, and then take him along.

Then, *bang!* a detective steps up in the dark and arrests young Joshua, and within the space of a few short words whisks him back home, and changes the trend of the story entirely.

The obstacle begins to grow!

I like this sort of thing. I like to make my reader meander along complacently, thinking my characters are on the point of doing something mildly interesting, but not exactly out of the ordinary, and then slap his sleepy face with an unexpected twist of the plot and show him that *I'm* writing this story!

SURPRISES all through the story. That's my idea. Don't rely entirely on the final jolt for justification of the tale. *Slap 'em every time you get a chance!*

That I have in a measure made a success of this plan in "Cole of Spyglass Mountain" is evidenced by the following excerpt from a review of the book in the *New York Herald*. It refers to a later surprise in the story, but I quote it now in order to make it more impressive right here how valuable such surprises are.

From the *New York Herald*, March 3, 1923:

"But just as you begin to think the story is after all turning to the usual cheap climax of leaving the hero with the girl and a fortune to live happy and so on, there comes a fresh change, and it isn't that kind of plot at all!"

And so, with the arrest of Joshua when the reader is expecting him to start West with Madge in the next chapter, the scene is changed entirely, and he is taken home once more to his cruel father. And now Sir

and Madam Reader—may they never grow less!—haven't the ghost of an idea as to what will happen next. How can they? They're virtually beginning a new story, something like a sequel to the one they have just read, and which ended at the end of

Chapter VI in a catastrophe for the hero and heroine. Please note that this surprise, this abrupt change of the entire situation, occurs within the last five paragraphs of the chapter.

Now what?

(Continued in August Issue.)

A Writer's Editorial Experience

An Interview with Karl Edwin Harriman, Editor of The Red Book and The Blue Book.

By Walter D. Peck, Jr.

“WHICH is a better experience school for writers, work on the staff of a magazine or on the staff of a newspaper?” That is the question I put to Karl Edwin Harriman, editor of *The Red Book* and *The Blue Book*, in his Chicago office. Nobody could be better qualified to answer such a question than he—first a newspaper man, then for six years editor of *The Red Book*, for seven intervening years managing editor of *The Ladies' Home Journal*, and now again editor of *The Red Book*.

After hardly a moment's hesitation, Mr. Harriman replied: “Newspaper work; say a year or two as a reporter, followed by a year or two on the Sunday supplement. Through work on a newspaper one unconsciously learns what is of greatest interest to the public, how to use good English in a concise manner, and how to write to a certain length-requirement, which is certainly necessary in present-day magazine writing. The experience gained through rubbing shoulders with people in all walks of life and in all circumstances furnishes the embryo writer with a vast amount of human-interest material, with ‘types,’ plots, and plot situations.”

I interrupted. “Your objections to maga-

zine work as an experience school for writers are—”

“Several,” Mr. Harriman smilingly broke in. “I was getting to that. First, there is little or no practical experience in writing gained from having a place on a magazine staff. Most of the work on a magazine is critical rather than creative, and the critical mind seldom dwells side by side with the creative mind. Then, also, the glamour of writings—of sending manuscripts forth and waiting for fate to reply—may be essential to success in that profession. This glamour is seriously dulled, and with it the ambition to write, when the romance of the work becomes a commonplace by actual association with a magazine, and familiarity with its routine.

“Another objection is that it is very difficult to find a position on a magazine staff—much more difficult than to place one's self on a newspaper staff. On the average magazine editorial group there are, usually, hardly more than five positions. The editor and the associate or managing editor do not often change, and the manuscript readers almost as seldom. And even when there is a vacancy, it is likely to be filled by someone with whom the editor or some other member of the editorial staff is acquainted, and whose value to the publication is undoubted.”

Psychoanalyzing Words

By David Raffelock

PSYCHOANALYSIS tells us that thinking, as distinguished from mere day-dreaming, is accomplished mostly by the process of recalling words, not images.

This viewpoint is of great importance to writers, for as they deal in words that are printed, they thereby reveal the texture of their thinking to any who may care to look.

How long we have been studying the roots and derivations of words! We have followed their transitions and we have seen, as Thomas Middleton said several centuries ago, "How many honest words have suffered since Chaucer's days." But now we are getting a new point of view regarding words.

Carlyle came near the psychoanalytical interpretation when he wrote in "Sartor Resartus": "Examine language; what, if you except some few primitive elements (of natural sound), what is it all but metaphors, recognized as such, or no longer recognized?"

But Freud's theory of the wish in dreams and in unconscious actions has also been extended to words, and now we find this interpretation: "As to the 'stereotyped language forms' we see by the aid of psychoanalysis that many of the language forms themselves are but the expression of wishes of former generations, which are inherited by succeeding generations, and are taken on because they fit in the present the same general cravings which they did in the past."

This interesting conclusion has immediate individual value to the writer. We know that words are more than mere impersonal instruments. We can study them with a new understanding and eagerness—not only because of the words themselves, but also because of what the words may reveal of ourselves. If every writer understood—was conscious of—the words he used in his stories, poems, or whatever form he employs, he would thereby become much more careful in expressing his thought, he would not use many of the chance words he now

lets slip into his writing, and often it would become more smooth and clear.

The proof of this statement was at first empirical, but Freud has gone a long way toward establishing this conclusion. Psychoanalysts have shown that no action, no slip of the tongue, no voluntary or involuntary movement of any muscle is without significance.

The same may be said about words. The words a writer uses are prompted by some psychological influence. Not only is a command of language necessary for clear and beautiful expression, but also an understanding of the psychological significance of words.

Some beginning writers, and even experienced authors, are dupes of *great*, *radiant*, *dauntless*, *poignant*, etc. Frequently in some writers' stories appears a "pet" word. Good writers realize the weakness of letting a certain word become too conspicuous and overcome the tendency to use it excessively.

The reason for this shelving of respectable words is mainly because they have become coated with saccharine sentimentality.

EVEN now do we read a story with a passage similar to this:

It was an early spring morning, the air was balmy, and the birds were singing lustily. Radiant Helen smiled poignantly as she skipped down the path to pick the wild roses before the dew was gone from them.

Radiant was at one time much in favor, and many embryo writers were doubtless much impressed by its pleasing sound—and even more by its pleasant associations; for most often it was used to describe a beautiful young woman. The same is true of other stock words—association has made them dear to many writers.

We can now begin to see what Carlyle meant by words being metaphors and what the newer psychologists mean by words being the expression of wishes.

The writer who indiscriminately uses *radiant*, as he might also use similar words,

does so because of the pleasing images the word calls up in his mind. He is being influenced by the old sentimental stories he has read. The use of these words also often indicates an unconscious wish to live over again vicariously in his own work the story the author had read and liked. The image-pleasure he gets from the use of these words evokes a sensation such as may be obtained from seeing a beautiful woman.

LITTLE progress can be made if the writer allows himself to be encumbered by unconscious word-ideals. We must understand and think if what we do is to be different from what hundreds of others have done. The writer who repeatedly uses a "pet" word without being conscious of its significance shows that, in some degree at least, he is a victim of day-dreaming.

The purpose of words is first to communicate thought. If the author is involved in a nebulous mass of fantasies surrounding certain words, he cannot possibly hope to give the reader images not inherent in the words themselves.

Havelock Ellis has caught the beautiful significance of words. Words that have the quality of fantasy for an author he calls "counters." Of them he says:

Even the master of style uses counters unquestioned, so long as he uses them consciously, deliberately, of set purpose, with a sense of their just value for his purpose. When they are used, as sometimes happens, heedlessly and helplessly, by writers who are dealing with beautiful and expressive things, they become jarring vulgarisms which set the teeth on edge.

The writer should carefully question the words he uses, for when he understands the unconscious significance back of them he will not be a slave to their power. If the word *radiant*, for instance, has an unconscious sexual significance for an author, his unconscious mind, seeking for indulgence and gratification, will long to retain the word. But as soon as his conscious mind, which probably makes no such demands, becomes aware of the hidden meaning of the word, he will no longer be drugged by it.

There are other ways in which our unconscious minds influence our choice of words.

Often we are denied the use of vigorous, expressive words because in some

way they have incurred the displeasure of our archaic minds. Psychoanalysis has proved that we forget that which we do not want to remember. Whatever is pleasant to us is easily remembered.

And since we are so eager not to forget what pleases us, our unconscious minds sometimes play tricks on us. For instance, we may hear an unfamiliar word that pleases us, but for some reason we neglect to look up its meaning. But since we want to remember it, the unconscious mind is likely to supply pleasant definitions of it. The chance is that the happy meaning we give to the word is not the correct one.

Aldous Huxley, in "Crome Yellow," confesses that his love for an uninvestigated word almost caused him to ruin an entire poem. When a boy he had been given some medicine that the label on the bottle described as being "highly carminative." *Carminative* pleased him, though he did not know its meaning. He called up pleasant images and associated the word with *carnival* and *carnation*. He fancied it had a beautiful significance which quite overcame any desire he might later have had to look up its exact meaning. Long after becoming acquainted with the word he wrote a poem in which he thought he had found an especially good use for the word. He wrote:

And passion carminative as wine . . .

The word pleased him immeasurably as he had used it in the poem. Then it occurred to him that he had never investigated its actual meaning. Had he not become conscious of the real definition of the word, he might have gone on using it and making ridiculous the meaning he intended to convey.

Not only will a thorough consciousness of words and a consequent understanding of them prevent us from misusing them, but it will also increase our facility in using them beautifully and forcefully. Each day we use words which upon analysis must seem strange to us in the sense that we employed them.

WE may say that a certain food has a fragrant flavor (combining taste and smell); that a thing feels harsh (touch and sound); that one has a colorful voice (sight and sound). Examples could be carried on

to great length. The author finds here a rich soil from which to grow new combinations that will sprout to unexpected beauty. The same metaphorical connection is frequently made between concrete and abstract things. For instance, we say that a book is *hard* to understand; that love is *sweet* and hate is *bitter*.

Members of the literati, believing themselves to be the vanguard of a new literary expression, are seeking to give our language a new and purified meaning. They are to an extent carrying out the researches of psychoanalysis as applied to words. These authors realize that words are symbols, many of them so heavily encumbered with conflicting images, such as we find in the words *justice, nice, duty*, and in less obvious examples, as to have virtually no definite meaning.

However, they are going further than the mere discharging of overburdened words. They are recovering long-lost or misplaced words; they are endeavoring to give new and more definite meanings to old words. The psychoanalytical progression of thought is revealed in Gertrude Stein's description, "By the Sea" (*The Literary Review*), in the following manner:

By the sea inland smell the goose, by the figs George buy the figs. By the crown, Sylvester has the crown and glory constant glory. And in the midst of the speed in the rising of the stones stones do not rise of themselves unless they are made to resemble the wood in the midst of stones and salt can we can we declare when a house was built. A house is built either in the shape of a lamb of a heart or of a bush. And almost immediately the walls scale. They whiten and the sun changes chinese red to blue. Immerse yourself.

Of Miss Stein's work, Sherwood Anderson, writing in *The Little Review*, says: "For me the work of Gertrude Stein consists in a rebuilding, an entire new recasting of life, in the city of words. Here is one artist who has been ready to accept ridicule to go live among the little housekeeping words, the swaggering, bullying street-corner words, the honest working, money-savings words, and all the other forgotten and neglected citizens of the sacred and half forgotten city."

And in explaining what Miss Stein is trying to do with words, Sherwood Anderson also explains the young artists' ideal: "One works with words and one would like words

that have a taste on the lips, that have a perfume to the nostrils, rattling words one can throw into a box and shake, making a sharp, jingling sound, words that when seen on the printed page have a distinct arresting effect upon the eye, words that when they jump out from under the pen one may feel with the fingers as one might caress the cheeks of his beloved."

The Dadaists say that "Literature should take all it can from bill-poster technique, electricity, the whole whirl of mechanical inventions that touch our lives a thousand times daily; that is, literature should search for distinctly modern sensations."

And so the Dadaists are analyzing words, giving them new associations and significances in order to be able to translate modern conditions into poetry. Here are a couple of stanzas from a verse of this type printed in *Secession*:

what's become of (if you please)
all the glory that or which was Greece
all the grandja
that was dada?

Waiter a drink waiter two or three drinks
what's become of Maeterlinck
now that April's here?
(ask the man who owns one
ask Dad, He knows).

QUEER-sounding words and phrases, but the young American artists who are writing this kind of verse and prose are seriously trying to understand words and to give them a bigger and fuller significance. They understand, as do the impressionistic painters, the old forms and meanings, but they are endeavoring to create a purer medium to express a new epoch of terrestrial life.

The writer has to master words consciously. He has to analyze himself and words, the significance of old and new words, if he is to make the most progress in the craft for which he is fitting himself.

Music and painting have not the same power to move humans and the gods as have words—words consciously and vigorously used. For "men have for centuries laughed and loved in language," as Richard Burton says; they have "sworn and been forsworn, hated and hoped, yea, lived and died. No wonder if it be a symphonic creature, full of crashing harmonies, of the caresses of

poetry, of tumultuous discords, and of divine songs of peace."

When the writer learns to love the words of his language, learns to understand their

meanings and significances, learns to use them originally, vigorously and beautifully, then he may contribute in a vital, lasting manner to the literature of his country.

Fannie Hurst on Writing

*Transcribed from Stenographic Notes by
Edythe H. Browne*

SPEAKING before a group of student writers at Columbia University, Fannie Hurst had this to say on the art of writing:

To begin a little behind the narrative of writing, what prompts most of us to know we want to write in preference, say, to painting pictures? I should say there is no particular reason. It is very easy to want to write. A writing pad and pencil will give you your start. Editorial offices are crammed with material which is the result of this very superficial urge, this merely "wanting" to write. So we have the clerk in the mail-order house who thinks he could write if he only had the time; the woman educating her daughter who wants to write.

To *want* to write is not enough. Really to write is like being in love with love, in love with the idea of writing without stopping to take stock. It is a sweating and arduous task. A great many people say to me, "I want to write." But not very many say, "I want to write—because." They do not ask themselves how much there is that is intuitive in the desire to write. How many must write because they can't help it? To write in spite of yourself, to be able to feel a thing and to know it through feeling rather than through seeing are important elements of the art.

Let us assume that a person has arrived—arrived so far as to sell two or three stories, or to have one play produced, or to have written a novel. How many are willing to fight on? How many have the ability to remain nervous about the job, not to take on a certain complacency, not to have a feeling of self-satisfaction? It is this kind of slump that is largely responsible

for the completely deplorable condition of the average story today. The average represents the mean average of what we are writing and that average is very low. It is due to the let-down on the part of the semi-arrived author. He must be mentally alert. Browning treated his mind as a ballet-dancer treats her body, developing the muscles so as to keep them young and eager.

As to this so-called failure in literature, I am convinced through the hundreds of letters I receive that there are men and women who can write well but who have not arrived. It has been my observation that there is usually a very definite shortcoming. There is the inability to bone down, the inability to sit six hours day after day, the inability of having torturous thoughts at night when you lie down, that your work is not what it ought to be. Young authors come to me and say, "I have written this story over four times!" Yes? Well, all I can say is that I write a story over twenty times—and more. I suppose you would say I had the mental elbow-grease.

Then the young author is prone to pander to policy. He says, "I'm going to write a *Saturday Evening Post* story." Writing up to, or writing down to a magazine is extremely dangerous. Writing on the level is the happy medium. I am supposed to write the so-called "popular" story, and so at times I feel apologetic because they are a bit too popular. Shop-girls on the subway read my stories and Columbia University asks me to come and talk about them. But I am always the stature of my reader. I feel that whatever success I may have is due to the fact that I have not pandered to policy. I have tried to be sincere and I believe sincerity is the very corner-stone of success in any kind of expression.

Requirements of the Motion Picture Studios

Compiled by Harold J. Ashe

THE companies listed below whose names appear in capital letters are recommended to scenarists for their fair treatment of freelance writers. Most of them have bought stories in the past from outside writers and are anxious to do so again whenever stories meeting their requirements are submitted. The fact that these companies are especially recommended is no reflection on the integrity of other companies listed. It may mean that no definite statement as to the policy or requirements of these others has been obtainable. Again it may be that they are not in the market for outside material.

Adventure Film Corporation, 1562 Broadway, New York.

AMERICAN FILM MFG. COMPANY, INC., 6227-6235 Broadway, Chicago. In the market for special material only.

ARTCLASS PICTURES CORPORATION, 1476 Broadway, New York. Producing only straight dramatic material.

Arthur Trimble Productions, Century Studio, 6100 Sunset Boulevard, Los Angeles. Producing comedies. No statement issued.

ATLAS FILM CORPORATION, Newton Highlands, Mass. Producing dramas, either serious or comedy.

BEAR STATE FILM COMPANY, 331 Citizens National Bank Building, Los Angeles. Producing straight dramas. C. S. Harrison, editor.

Ben Wilson Productions, Berwillia Studio, 5821 Santa Monica Boulevard, Los Angeles. Producing comedies. No statement received.

Charles Chaplin, Chaplin Studio, 1416 La Brea, Los Angeles. Mr. Chaplin does not solicit any outside contributions.

CHESTER BENNETT PRODUCTIONS, United Studios, 5341 Melrose Avenue, Los Angeles. Mr. Bennett desires stories suitable for his star, Jane Novak. The stories must be exceptionally good, with new twists. He prefers outdoor stories of the north woods, especially those calling for snow scenes.

Century Studio, 6100 Sunset Boulevard, Los Angeles. Produces Century Comedies.

Christie Film Company, Sunset Boulevard and Gower Street, Los Angeles. Is no longer in the market for outside material. Its staff furnishes all material.

Choice Productions, Choice Studio, 6044 Sunset Boulevard, Los Angeles.

DAVID BUTLER PRODUCTIONS, Hollywood, Cal. Will consider either published or original stories submitted in synopsis form, suitable for star who plays small-town and country roles.

DAVID WARK GRIFFITH, Griffith Studios, Orienta Point, Namaroneck, N. Y. Mr. Griffith desires stories suited to his particular style and people.

DOUGLAS FAIRBANKS, Pickford-Fairbanks Studios, 7100 Santa Monica Boulevard, Los Angeles. Though Mr. Fairbanks might purchase an original scenario, it would have to be very unusual. He is doing only big, spectacular productions such as "Robin Hood."

Eddie Lyons Productions, Berwillia Studios, 5821 Santa Monica Boulevard, Los Angeles. This company is making two-reel comedies. No statement.

FOX FILM CORPORATION, N. Western Avenue, Los Angeles. Stars—William Farnum, William Russell, Tom Mix, Shirley Mason, and Buck Jones. Popular novels, successful plays, and original stories are wanted for these stars. Material also desired for special productions without stars. This company also produces two-reel comedies, but material for same is furnished by the staff.

FREDERICK HERBST PRODUCTIONS, 6719 Putnam Avenue, Culver City, Cal. In the market for five-reel situation and action Westerns, as starring vehicles for Gwinn (Big Boy) Williams. Stories may be either published or original.

Garson Studios, 1845 Glendale Boulevard, Los Angeles. Features starring Clara Kimball Young are being produced at this studio for Metro release.

H. and B. Productions, Bronx Studio, 1745 Glendale Boulevard, Los Angeles.

HECTOR CLOVERIO PRODUCTIONS, Lents, Portland, Ore. Producing one-reel polite comedies. Lois Bain, editor.

Hope Hampton Productions, Inc., 5 W. Thirty-second Street, New York.

Jack White Corporation, United Studios, 5341 Melrose Avenue, Los Angeles. Producing comedies.

JESS ROBBINS, Fine Arts Studio, 4500 Sunset Boulevard, Los Angeles. Mr. Robbins is producing several features starring Edward Horton. He wants unusual stories based on a highly amusing mixup plot. "The Ladder Jinx" is a typical Robbins picture.

Joseph M. Schenck, United Studios, 5341 Melrose Avenue, Los Angeles. Producing features starring Norma and Constance Talmadge.

Kelpine Productions, Bronx Studio, 1745 Glendale Boulevard, Los Angeles. Producing comedies.

KING VIDOR PRODUCTIONS, 7200 Santa Monica Boulevard, Los Angeles. Mr. Vidor will consider original stories as well as books and plays. He particularly wants big, dramatic stories, interpreting contemporaneous American life. The scenario must have a definite theme and a moral purpose as well as a strong plot. Stories dealing with the careers of young business women, or the idea of regeneration through thought transmutation will interest him.

LASKY STUDIOS, 1520 Vine Street, Los Angeles. This is the largest single producing organization in the world. Only the very best material has any chance of interesting the editor. Big special feature material will appeal.

Mack Sennett Comedies, 1712 Alessandro Street, Los Angeles. A staff scenario department furnishes the stories produced by this company.

Mary Pickford Company, Pickford-Fairbanks studios, 7100 Santa Monica Boulevard, Los Angeles. Miss Pickford is making only big, super-features such as "Tess of the Storm Country," and is not interested in the ordinary so-called original story.

MAYER STUDIOS, 3800 Mission Road, Los Angeles. The needs of the various directors are: For Fred Niblo—modern drama and melodrama with color and atmosphere; fast-moving and intriguing story. For John Stahl—psychological, subtle story thread of American social life with tenderness and heartthrob. For Reginald Barker—big, strong, virile dramas; must have consistent and tense situations.

METRO PICTURES CORPORATION, 900 Ca-huenga Avenue, Los Angeles. Can use light comedies or comedy dramas for Viola Dana. Also straight dramas for Lillian (Billy) Dove.

"THE WRITER" is the only ENGLISH magazine of its kind. It gives all the English Markets for your work, and up-to-date information about the British Press. Also a great deal of inside information for those who want to get into the English market. 30 cents monthly, post free. Abbey House, Westminster, England.

STUDENTS OF NOVEL WRITING

unquestionably will get more out of the analysis of the methods employed by Arthur Preston Hankins in evolving a novel, which appears in the July and August issues of *THE STUDENT WRITER*, if they have a copy of "Cole of Spyglass Mountain" at hand. It may be obtained from the publishers, Dodd, Mead and Company, or *THE STUDENT WRITER* Book Department will forward a copy postpaid on receipt of \$1.75.

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Address

Miami Studio, Miami, Fla. No statement received.

Mirror Studio, Glendale, Long Island, N. Y.

Pacific Studios, San Mateo, Cal. No statement.

PANTHEON PICTURES CORPORATION, 149 Broadway, New York. Charles Miller, editor. Producing special productions only.

PATHE EXCHANGE, INC., 35 W. Forty-fifth Street, New York. In the market for serial stories, but is producing no five-reel features at present.

Phil Goldstone Productions, Chester Studio, 1438 Gower Street, Los Angeles. Producing features.

POST PICTURES CORPORATION, 527 Fifth Avenue, New York. Producing one-reel dramas that have few characters and calling mostly for exterior settings.

Preferred Pictures Corporation, Mayer-Schulberg Studio, 3800 Mission Road, Los Angeles. Producing big features.

R-C STUDIOS, Melrose and Gower Streets, Los Angeles. Desirous of getting stories suitable for Harry Carey, of the rough and ready type; for Ethel Clayton, society type or problem play; and two-reel comedies for Mr. and Mrs. Carter deHaven. They will probably also be in the market for stories suitable for Cullen Landis.

Roach Studios, Culver City, Cal. Producing comedies only, starring Harold Lloyd, Harry Pollard, and "Paul" Parrott. Their own staff works up suitable material. Not interested in having any material submitted at present.

Richard Thomas Productions, Hollywood Studios, 6642 Santa Monica Boulevard, Los Angeles. Producing features.

ROMAYNE SUPER FILMS, Culver City, Cal. Producing Western subjects. Will consider stories that have touches of humorous situations, with Western flavor.

Shell Craft Productions, Cosmosart Studio, 3700 Beverly Boulevard, Los Angeles. Producing comedies.

Sunset Productions, Brentwood Studio, 4811 Fountain Avenue, Los Angeles. Producing Western pictures starring Jack Hoxie.

Thomas H. Ince, Ince Studios, Culver City, Cal. No statement. (The Ince Studios maintain an apparently hostile attitude toward free-lance contributions.—EDITOR.)

Thanhouser Studio, New Rochelle, New York.

Universal Film Manufacturing Company, Universal City, Cal. No statement.

VITAGRAPH COMPANY OF AMERICA, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y. In the market for both comedy dramas and straight dramas.

Warner Brothers Productions, 5842 Sunset Boulevard, Los Angeles. Making big, super-productions.

World Studio, West Fort Lee, N. J. No statement.

"The Ivy Arch Mystery"

Prize Contest Report

IT is surprising what a varied and ingenious lot of solutions were submitted to the May wisharpener, a problem evolved by Ben H. Pelton, which read as follows:

The noon train arrived. A man carrying handbag crossed the platform. Two men set upon him, knocked him down and snatched a long, blue envelope from his inside pocket. The men jumped into an automobile and sped up Ferry Street, with Motorcycle Officer Layton in pursuit.

Ten blocks up the street Layton's bullet punctured their rear tire, the machine careened into an embankment and the men jumped out and started to run. Layton ran down the man with the blue envelope showing from his pocket. A fierce fight ensued and the man was beaten into insensibility.

Ivy Arch, near where arrest was made, was a deep cut through a hill. It was nearly two hundred feet long with cut stone retaining walls eighteen feet high, topped with steel lattice.

A call box was located near the center of the arch. Layton dragged the man to within a few feet of the box and placed him with his back against the wall; then pulled the box for the wagon. The officer was positive that no one had entered or left the archway; nevertheless, the man was dead, stabbed in the back, and the blue envelope was missing. * * *

The major number of the solutions submitted made use of a trapdoor in the archway through which the man captured by Officer Layton was murdered by a knife-thrust, and through which the blue envelope was abstracted from his pocket. It was felt that the trapdoor, no matter how well accounted for, was an obvious device—the first that the average reader would suspect—while at the same time its presence savored strongly of coincidence and was unconvincing. Other unconvincing features marred various solutions submitted. It was extremely difficult to find any that logically accounted for all phases of the problem. The best, in the opinion of the judges, was submitted by B. D. and O. H. Kneen of 4329 Second Avenue, N. E., Seattle, Wash. It read as follows:

First Prize-winner:

James Grant, Arthur Jones and Antonio Spinelli are members of a band of smugglers. As police get on their trail Spinelli fears capture. Detectives offer him freedom to return to Italy, if he will give them a map to the hidden cache of the smugglers. Spinelli agrees, partly because he is guilty of a sensational murder and wishes to escape before it is traced to him. Detectives arrange to meet him at a certain place to receive map.

Spinelli's partners get suspicious, meet train at city specified, knock Spinelli down and seize blue envelope, containing map. At sight of the motorcycle officer, the incidents described follow, Layton capturing Grant. Spinelli follows on foot, interested in recovery of map. Gets to Ivy Arch during fight and crouches behind wall where it

runs down to street level at foot of hill. Knows Grant, if taken, will betray him, so decides to kill him and get back map.

As Layton drags Grant toward call box, Spinelli reaches over low part of wall and snatches protruding blue envelope, then runs up hill behind wall. Spinelli carries a cane which is really a novel weapon enclosing a dagger which can be propelled thirty feet, then jerked back. Above Grant, he thrusts cane through steel lattice, propels dagger and stabs Grant, who sits below with head dropped forward. He draws back dagger and disappears.

The murder is similar in the kind of wound and mysterious method of killing to the one of which Spinelli had formerly been guilty. The detectives, when he does not show up with map, start investigation and succeed by the new evidence in fastening both crimes on Spinelli.

The second prize-winning solution came from a long distance. It is by Frank Bronstorff, 34 Harbour Street, Kingston, Jamaica. The happy presence of the pole is an unconvincing feature, that mars an otherwise good solution.

Second Prize-winner:

James Gould, ballistic expert, with plans and specifications of a new gun he invented, on his way to Washington to consult naval authorities, is set upon and robbed of envelope containing plans. The men are acting on behalf of a foreign agent who has discovered the nature of the invention and wants it.

Pursued by Layton and forced to abandon the car, one man makes for the cut, the other running over the side of the hill.

The man above, perceiving the plight of his companion, tries to help him, but reaches the edge of the cut in time to see Layton hauling body near call box. He sees plans in wounded man's pocket and looks around for means of getting them. Finding a long pole handy, with one end split, he places a knife in the end, lashing it with a handkerchief. Leaning over, he tries to harpoon envelope. Leaning too far over he begins to slip, jamming the stick down violently to recover, stabbing his companion. He recovers envelope just before Layton comes out of call box.

After prisoner's body is removed, police search the hill above cut and discover bloodstained handkerchief with initials G. F. They are unable to discover anything more.

Gould is forced to remain in town to recover from injuries received. On three consecutive occasions he observes in the personal column of the daily paper the same cryptic paragraph above the initials G. F. On deciphering, this reveals that G. F. is making an appointment with someone with regard to photographs. The police, suspecting, set a trap, catching the agent and the murderer and recovering plans.

The third solution selected is no less ingenious than the others, though some might object that

Abiatti's motives are far-fetched. We do not quite understand how the girl knew of the contents of the envelope. If she knew, and Abiatti was aware of her knowledge, there would be no motive for his suicide. The solution is by Mae Traller of Everton, Mo.

Third Prize-winner:

Layton picks up the body. A knife with which it has been stabbed remains standing, caught in a crevice. When other officers arrive, they carefully remove knife. They cannot find envelope.

Leaving Ivy Arch, they come upon a girl, crouching in a nook. She is taken along. At station she sobs that she is the cause of the man's death. Layton says she could not have come and gone in time he was at the box.

Officers bring in Nick Partel, the dead man's partner. He declares the girl is cause of the death of the man, whose name is Abiatti. She is searched, but the envelope is not found.

The girl, Marietta Lovette, begs to have a moment alone with the body of Abiatti. She is granted this, but is secretly watched. She bends over to kiss him and is seen to conceal something

in her bosom. She is searched and the blue envelope is found. The man who had brought the envelope comes in. The package contains proofs that the girl, Marietta, is heiress to an estate.

The finger prints upon knife are the dead man's. He had feigned insensibility, and while Layton was at the call box, had concealed the envelope, set the knife in a crevice and had fallen back upon it. Search reveals fact that he has hollow wooden arm below elbow. Through a secret opening in this he had concealed envelope.

Nick Bartel confesses that he had plotted with Abiatti to kill man who had obtained proofs. Abiatti had obsession—fear that "curse of riches" would take away Marietta's love for him. Not knowing that girl was aware of his secret hiding place, he had killed himself that the papers might be buried with him and avert suspicion to others.

The following problem for July will give contestants a broad opportunity for ingenious development:

WIT-SHARPENER FOR JULY

Stephen Bullard, an ambitious mechanic, works in a garage owned by Jed Smithers in a popular mountain tourist city. Smithers is being slowly forced out of business by a prosperous garage firm in a location closely adjoining his. He tells Stephen finally that he has decided to give up the fight and accept an offer of \$1,000 for his business from the rival firm. Bullard knows that if he could get control of the garage he could put it on its feet, and would then be in a position to marry Betty West, his sweetheart, whose parents will not allow her to become his bride until he has more substantial prospects. He induces Smithers to give him an opportunity to raise the thousand dollars necessary to buy the garage. Stephen has a little over a hundred dollars saved up and thinks he will have no difficulty in borrowing the rest. He discovers, however, that the influence of the rival firm prevents him at every turn from getting the money. Smithers allows him until after the great hill-climbing automobile contest which is to be held August 1st, to raise the money. If he has not succeeded by that time the deal will be closed with the rival firm and Bullard's opportunity will be gone. Bullard thinks longingly of the \$1,000 prize which has been hung up for the winner of this race, but he knows of no way to secure a car which will compete with the many powerful machines that have been entered.

PROBLEM: Develop this situation to an effective conclusion. For the best development a prize of \$5 will be given; for the second best, a prize of \$3, and for the third best, a prize of \$2.

Winning outlines will be published in the September issue.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. If stamped envelope (not loose stamps) is enclosed, unsuccessful entries will be returned with brief statement of considerations which barred them from winning a prize.

Manuscripts must be received by August 1, 1923. Address the Contest Editor, THE STUDENT WRITER, 1835 Champa Street, Denver, Colo.

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Franklin, Ohio.

*Founder of The Editor.

The Barrel

Out of Which Anything May Tumble

"VARIETY"

LIFE is spiced with variety. Read that over again. Get it? Notice how I've scrambled up the old aphorism? That's what I mean by variety. And that goes for all things—from the breeding of toy dogs to the appetizing products of Mr. Heinz. In fact, it's been the secret of H. J.'s success. So far he's presented us with no less than fifty-seven varieties of luscious edibles in patent tins. Fifty-seven! And he only started in 1869. Just think of it! But why did he stop on the fifty-seventh? That's what I've been longing to find out for a number of years. Certainly he didn't have to. There are others in the world quite as curious as myself, and Mr. Heinz could have concocted his fifty-eighth variety on a purely subscription basis. So there is really no logical reason why he didn't. Unless, possibly, he just got tired of the thing. Surely it wasn't a lack of ingredients, for the vegetable world appears to be at his beck and call. When he's exhausted its natural supply, all he has to do is to graft a lima bean to a bunch of brussels sprouts, and the famished public hails him as a genius of invention.

But what about the poor author who attempts originality? When he's produced three dozen stories, each different in plot from the other, he may just as well hire himself out to write the prefaces in his brother authors' books. If he doesn't, he'll find himself condemned as a self-plagiarist. Why? Because some sage with a weakness for statistics has counted up every possible dramatic situation and totaled them at thirty-six. Worse than that, he's published them! So now it's an accepted fact that an author can only be original thirty-six times. That's twenty-one times less than Mr. Heinz. It's not fair!

No wonder novelists are stepping on each other's toes. One of these days there's bound to be a literary revolution. Why, at a modest estimate, half the population of the English-speaking world are writing books. And they've only a paltry three dozen plots to choose from. That means several hundred million books annually, all of the same plot! Of course they won't all be published. However, to have two of them with the same plot would be bad enough.

As I view the matter, there is only one way out of the difficulty. Literature must have a czar. Why not? The theater has a czar. So has the moving-picture industry. And so has baseball. Yes, literature must have a czar. Before an author could sharpen a pencil, he would be compelled to visit the central office and confer with his Nibs. It's the only way to regulate plot congestion.

For instance, assume that I'm an author. Mind you, I merely say assume. I'm suddenly seized with a brilliant idea for my next week's novel. I rush to the central office. A jam of people. Lines of

them. Stuffy atmosphere. Wet umbrellas. Briefcases. Long beards.

"Hello, Czar!" I exclaim, patting him on the shoulder, and then I enthusiastically relate to him the outline of my plot. At the conclusion he shakes his head.

"Sorry," he says, "but you can't write on that subject; Mr. Conrad has the exclusive privilege for 1923."

My jaw drops. My poor plot goes up in a cloud of smoke. But I have another one. All authors should have at least one plot hidden away for just such an emergency.

"Nothing doing," he remarks, after hearing my second theme; "Mr. Tarkington reserved that only five minutes ago, over the telephone."

"Is there nothing left?" I ask, forlornly. "You see, my wife and little children depend on . . ."

The czar's heart is evidently touched. He summons his private secretary.

"See if you can't scrape up something for Mr. Morris," he instructs her.

After a moment at the filing cabinet, she whispers something in the czar's ear.

"You're in luck, young man," he says to me with a grin; "here's just one plot left."

"Give it to me!" I cry, wildly.

"It's number 28," he explains. "The situation of wife who deserts husband for another man."

And I tear out of the office without looking back or saying good-by to the czar, who calls out after me: "Come early in 1924. We'll see if we can fix you up."

No; on second thoughts I guess the idea of having a central office and a czar is not so good. It had better stand as it is now—every man for himself.

Gordon Morris.

☆ ☆ ☆

ON SYNDICATION

THE STUDENT WRITER criticism department is frequently called upon to inform clients—many times authors of experience: "How can I go about it to get my work syndicated?"

The easiest answer to give—and one which would fit nine out of ten cases—is, "You can't." However, this will bear a little elaboration.

Recently THE STUDENT WRITER made a canvass of all the known syndicates, and published editorial statements received as a result of this canvass. These statements proved conclusively that the syndicates offer a very limited market to the free-lance writer.

About the only avenue to the syndication of one's work is to get that work published as a regular feature in some newspaper. If it makes a "hit" locally, there is a fair chance that some syndicate will become interested in trying it out in a larger field.

This statement of the case is borne out by the

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The reading fee entitles the writer to a brief criticism of his manuscript if it is not accepted for marketing. This service will attempt to market only short-stories, novels and articles which are considered likely to sell. For selling a Ms. 15 per cent of the amount paid by the magazine is charged; minimum commission, \$3.00.

The service is open to non-subscribers as well as subscribers.

Address: AGENCY DEPARTMENT, The Student Writer, 1835 Champa Street, Denver, Colo.

report of the address made by John H. Miller, managing editor of the Associated Editors syndicate, before the Medill Press Club at a recent meeting.

He advised young journalists to try out their feature on one paper before offering it to a syndicate, adding that if a newspaper will not accept the feature, it is almost certain that the syndicate will not take it, for the syndicate must sell this feature to many newspapers. "It is as easy for an author to sell his manuscript to a newspaper as for the syndicate to sell it, and often it is much easier," he declared.

☆ ☆ ☆

TREACHEROUS MINISTERS

FOR the benefit of readers who naturally were disturbed by a misplaced correction line in the leading article in the June STUDENT WRITER, by Warren H. Miller, which rendered the passage unintelligible, the correct reading is given herewith:

We see Purcell, and feel as he does on going up to this Malay stronghold alone and unarmed. Our heart beats as his does. We are frightened, and we wish we were somewhere else, but this thing has got to be done, so we are putting up a bold front hoping that the prestige and authority of the white race will carry us through with it. Then Achmed—oh, it's a great world!

It seems a curious irony of coincidence that the continuation of this paragraph should have read as follows:

Let's hope our scene is being put down clearly enough by those treacherous little ministers, words, so that the reader sees it as we do.

For the benefit of many inquirers, who asked where the plot-chart so favorably mentioned by Warren H. Miller as an aid to the fiction writer could be found, we might add that it is contained in "Plotting the Short Story" by Culpeper Chunn, a handy little volume that retails for \$1.00 post-paid and may be obtained through THE STUDENT WRITER's book department.

☆ ☆ ☆

MARKET FOR JOKES AND SKITS

Editor The Student Writer.

Dear Mr. Hawkins:

I have been a reader of your magazine for some time. Your Handy Market List is a little "gem," but I have one fault to find with it.

I am more interested in writing jokes, skits, etc., than short-stories. I find very few magazines included in your List that use jokes and the like. I have been informed, however, that humor is in big demand.

Sincerely,

F. G. M.

Rochester, N. Y.

WHILE there is a constant demand for humor in various forms, it cannot be said that there is a great market for jokes and skits. The only publication which at the present time is buying considerable quantities of such material is *Life*. Its rates are good and business methods first-class. *Judge*, according to reports received by THE STUDENT WRITER from numerous sources, has not been able to pay its contributors for some

time. *Film Fun* is apparently not a highly satisfactory market from the contributor's standpoint.

Aside from these, there are only incidental markets for jokes and short humorous sketches. The majority of magazines, from *Scribner's*, *The Saturday Evening Post*, and others in the "big-league" group down, buy occasional matter of this kind if it appeals to them. The trade journals also buy occasional jokes that lie within their field—for example, a skit dealing with hotel life could be hopefully submitted to *Hotel Management*; one dealing with hardware to *Good Hardware*; with the grocery industry, to *Progressive Grocer*, etc. *The Youth's Companion* and other household and juvenile publications are good markets for clean, original jokes and humorous sketches.

In a somewhat different field lie the sophisticated magazines, such as *Smart Set*, *Vanity Fair*, *Snappy Stories*, *Telling Tales*, *Saucy Stories*, *Town Topics*, *Vanity Fair*, and *10 Story Book*, which buy epigrams, sketches, and occasional jokes, if they consider the material sufficiently clever. A risque tendency is generally noted in the type of material found acceptable by many of these publications. The market at best, is limited.

To list all the magazines that use a seasoning of humor, therefore, would be to list the majority of publications in existence, many of which clip or copy their matter, instead of buying it direct from the authors. A list of publications which offer a really good market for jokes and skits, buying a great deal of such matter at fair rates from authors, would be pitifully small at the present time, when *Life* is the only publication of that type which seems to be unaffected by financial vicissitudes.

W. E. H.

☆ ☆ ☆

HIGH RATING

HERE'S an interesting bit of appreciation from Carl H. Getz, prominent journalist, who says in a column of literary gossip in the *Tacoma News Tribune*:

"H. T. of Tacoma, who sells a story or an article now and then to some of the smaller of the Eastern magazines, wants to know how the literary market is. Never better. He wants to know, too, how to keep in touch with it. I wrote:

"There are several publications which are very helpful. The best is the *Author's League Bulletin*, which is sent to members only. Find a member and use his copy. The second best publication is *THE STUDENT WRITER*. Although published in Denver, it keeps in surprisingly close touch with the New York market, and every three months prints a "Handy Market List," which is very helpful to the young writer."

☆ ☆ ☆

HOW I SOLD MY FIRST SHORT-STORY

By LLOYD E. SMITH

I sent it to an editor.
The editor accepted it.
I received his check.

☆ ☆ ☆

CENSORSHIP

I am unqualifiedly opposed to censorship. No man is entitled to pass judgment on what millions of people ought to have.—*Sir Gilbert Parker*.

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THE STUDENT WRITER PRESS

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EARNING WHILE LEARNING

ONE of the greatest problems the amateur writer faces is: "How can I, while bombarding editors with manuscripts, and while they are retaliating with rejection slips, earn enough to fill the old feed-bag three times daily." I know the seriousness of that problem for I have tackled it; indeed, I am still wrestling with it while trying to convince a score of editors that they should buy my stuff. And I believe I have mastered it.

For ten years I have milled around the country, from New York to Texas, working on daily newspapers. All along I have told myself: "Never mind, you'll break over into the magazines one of these days." But a man holding down a desk on a daily newspaper has no time for magazine writing. When he goes home in the evening he is literally squeezed dry. He is dead tired. He can-

not hope to produce a salable piece of manuscript under such a handicap.

I realized this fact. I considered quitting the daily desk and devoting all my time to writing. But I had no money saved up, had a wife, and wives must eat and wear clothes. If I quitted my daily job, we certainly must starve, pending the time when I *might* sell a story. So I stuck to the desk. Some day, I comforted myself, I would get a light job on a newspaper and then I would do my magazine writing. But light jobs on daily newspapers simply do not exist. So on I went, marking time.

Then one day something went wrong inside me. A cog had slipped. A long-faced doctor, hastily summoned, went over me carefully, tapping here, probing there, stethoscoping everywhere. His verdict was death—unless I stopped the daily grind then and there.

I lay there for hours thinking. I owed a month's rent and didn't have five dollars. It required deep thinking, but I had formulated my plan. I managed to raise enough money to move with, and I moved three hundred miles away, near another city. To be exact, I went fifteen miles into the country, where we rented a four-room cottage for \$6 a month. That meant low living expenses, and that was what I craved just then.

But I had no income. Now, here's the tip:

In this city, near where I am domiciled, I found a labor paper. It is published weekly. I got hold of a copy and looked it over. I saw at a glance that the man running it was not a writer. I went to see him. I told him what his paper lacked in the editorial lines.

"Very well," he said; "want to write the editorials for me?"

I told him I did.

"Go to it, then!" he answered.

I wrote three columns for him that week. He liked my work. The next week I supplied three columns. Nothing had been said about pay. He mentioned it the second week.

"How much?" he asked me.

I told him whatever he thought it was worth. He decided it was worth \$15 a week.

Presto! My economic problem was solved, for it cost us just about \$10 a week to live.

Now, here is the point I am trying to make: In every city above ten thousand there is such an opportunity as this. It may not be a labor paper, but it is some kind of paper.

I have also tapped another source of income which is bringing me in even more than the labor paper. I called up one or two club women and had them advise their members that So-and-So would be glad to prepare papers for them on any subject under the sun—at a couple of cents a word. And now I am writing papers on the power of the Thanatopsis movement, evolution, birth control, poets—any subject, nothing stumps me, for I have only to repair to the city's library and jot down a few notes. And it pays!

Therefore, I have a couple of days' work the proceeds from which keep us eating. The other days of the week I spend writing, writing, writing, trying to make an impression in the fiction world.

The economic problem simply must be solved. I have outlined two schemes. There are a hundred others just as good.

My advice to the man who wants to write fiction, but finds himself tied down to a daily newspaper desk, is to quit the desk and go to it.

It's all a matter of enterprise and industry!

Asa Biggs.

☆ ☆ ☆

LITERARY

"Seen Howard recently?"

"Yes."

"What's he doing?"

"Writing plays."

"What! That fellow writing plays?"

"Yes, he's chalking down scores in a bowling alley."



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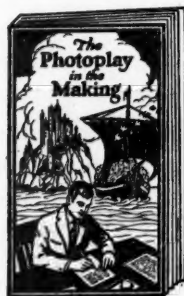
HOW MUCH IS YOUR IMAGINATION WORTH?

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BRISTOL PHOTOPLAY STUDIOS

Suite 602-V, Bristol Building
New York

The Literary Conscience

By Dell H. Munger

Author of "The Wind Before the Dawn," "A King in His Own Right," "The Scarlet Kimono," etc.

CHIEF among those forces which at this moment tend to destroy us as a race is the gradual let-down of the literary conscience.

The desire to vie in the externals of life lays hold of the author. The brightest minds of our day have succumbed to temptation. "Potboiling," the author calls it; and he does not see what happens to his soul, to his art, nor to the world. Lack of aspiration is more far-reaching in its effects than war. To write for mere money, to read for mere pleasure, is to make Fausts of us all.

Amusement! It has come to be our national cry. We of America sit in the middle of the world-floor, howling for sensational things. The young fiction-writer, hearing that cry, is moved to respond; not so much because he is interested in one way or another about our condition, but because that way lie his own wishes. He also is howling to be amused—to have the externals of life.

Prosperity versus posterity is the trial into which we are drawn. The future is the court; our children—grown older—will be our judges. As we listen to their present clamorings for prosperity and the things of prosperity, we are apt to forget that to every child comes that second period of development when he turns upon the indulgent parent who reared him and says: "You should have known better what was good for me."

The parent who does not reckon with that second stage in a child's experience, the stage when convictions are formed, must take the bitter consequences. Just as truly must the young writer reckon with

history. The race of the future will not know what sort of house we lived in, or whether we had fine raiment; but it will weigh what we have done. Nor will the work be weighed on the side of art alone; something of life, of spiritual values, of the deeper problems of the day must go into our work, or it will not even find storage room on the upper shelves of the libraries of tomorrow.

The nineteenth century concerned itself with individual problems and individual salvation; the twentieth century struggles with social problems and social salvation. The fictionist of today must help to meet the social problem. To look at life intelligently is foundational; to look at it hopefully is essential; to look at it yearningly is to fall into line with the masters of wisdom; to struggle with it truly is the best of all.

Be not deceived! Life and literature are inextricably bound together. To reckon with our literary children without reckoning with the tendency of the race toward truth and high-mindedness is as surely to bring injury to it as if we ourselves should become thieves and liars.

Considering all the subsidizing forces, it is important that the fictionist should scan well the road he will travel. Signboards there are few; and always on the horizon is the beckoning mirage of luxury and contentment. That way lies literary death. To sell a piece of work which has anything less than your best analysis of life is even worse than to sell work which has less than your best of art. To keep the spiritual viewpoint clear and clean, to be sure it is your own, to be equally sure it is the very best you can see and understand of life and of living, is to reckon with posterity as you would wish to reckon with prosperity; and it is only upon that basis that posterity will reckon with you.

Fourteen More New Screen Writers

These Men and Women

have recently sold stories or accepted studio staff positions in producing companies.

Waldo Twitchell, graduate engineer, now assistant production manager at the Fairbanks-Pickford Studios.

John Holden, fiction writer, now on the staff of a large Eastern producer.

Jane Hurrell, portrait painter, wrote "Robes of Redemption," purchased by Allen Holubar.

Jessamine Childs January became a member of an Eastern Studio Staff on recommendation of the Palmer Department of Education.

Jesse H. Buffum, veteran film man, who found in the Palmer Course training of great value.

Euphrasie Molle, school teacher, recently sold "The Violets of Yesterday" to Hobart Bosworth.

G. Harrison Wiley, research director at Metro Studios, through Palmer training raised himself from a minor position to a place of responsibility.

Gladys Gordon undertook the Palmer training in a spirit of scepticism. Now a staff writer in a large Eastern studio.

Mrs. Bernadine King, of Kansas City, recently sold her story through us to the Caldwell Productions.

Francis Knowles, Eastern attorney, now on Eastern studio staff.

Mrs. Katherine Cook Briggs, Washington, D. C., recently sold "The Ninth Name."

Kenneth M. Murray, New York, recently obtained a studio staff position.

Phyllis Chapman, New York, in a large Eastern studio where her work is attracting the attention of the studio executives.

Ethel Styles Middleton, Pittsburgh, wrote "Judgment of the Storm," the first Palmerplay, on which she receives royalties on the profits for five years, having already received an advance payment of \$1000.

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Franklin, Ohio

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The Literary Market

(Continued from Page 3)

Automotive Merchandising, 97 Horatio Street, New York City, is an excellent market for the article on methods and merchandising in the accessory field. It also reports promptly, and pays shortly after acceptance. Brief, interesting stories will be more readily accepted than the longer article, although they use this too.

Southern Hardware and Implement Journal, Grant Building, Atlanta, Georgia, is a good market for hardware trade articles on the various phases of the business in the Southern states. It likes the article that is brief and to the point, rather than the general write-up, reports promptly and pays as promptly, on publication.

Drug Topics, 291 Broadway, is a first class market for the live-wire trade article in its line. It pays on acceptance, at about one cent a word.

High Life, Ripley, Tennessee, W. L. Durham, Jr., editor, has discontinued publication for an indefinite period.

Bookseller & Stationer, 156 Fifth Avenue, New York, is in the market for short items on book display. Just a few hundred words, telling of the window display of some book, or other method of attracting attention to it, is likely to bring a check, small, but on acceptance.

The Mediator, 2316 Lincoln Avenue, Chicago, devoted to art, is not paying for contributions, according to its editor, Steen Hinrichsen.

Boys' Magazine, Smethport, Pa., states that it is not in the market for manuscripts of any nature at present.

Department Store World, 300 Lincoln Building, Philadelphia, Joseph T. Blatt, editor, reports "Concise material on new ideas developed by department stores in reducing cost of operation, etc., is desired—2500 words limit." Payment at one cent a word on publication. Report within week.

Editor & Publisher, 1117 World Building, New York, announces that it is already overstocked with material for 1923.

Soda Fountain, 3 Park Place, New York, C. A. Lewis, editor, uses correspondents throughout country. Pays 25 cents an inch and \$1.50 for photos on attractive window displays and soda fountain stores. The same company also publishes *Pharmaceutical Era*, using drug trade news.

Textile World, 334 Fourth Avenue, New York, V. E. Carroll, editor, uses textile news. Accepts or rejects promptly and pays very well.

Fun Book, 110 E. Twenty-third Street, New York, has discontinued publication.

Motion Picture Magazine, 175 Duffield St., Brooklyn, N. Y., would like for writers to know that the short stories it uses—those written around photoplays—are prepared by staff writers; no outside material of that kind is purchased. Checks for other material are mailed early in the month following acceptance. This method of payment applies to the other Brewster publications, *Beauty* and *Classic*.

Family Visitor, Lawrenceburg, Tenn., solicits material: "We want contributions from all sources. Articles on musical or religious subjects, letters for our correspondence department, reports of schools and conventions, poetry and song. Everything must be of general interest. We cannot afford to print anything that has a tendency to incite controversy or ill feeling." The stories used are very short, preferably under 1,000 words.

Youth's World, 1701 Chestnut St., Philadelphia, Pa., uses stories and articles for boys, but usually contributions must be short. A yarn of 1200 or 1500 words stands a much better chance than one of 2,000. Both fiction and articles must be absolutely clean and wholesome. Usual rates are around \$4 a thousand words, though a better figure is sometimes paid for exceptional matter. Checks are mailed during the month following acceptance.

The Haversack, 810 Broadway, Nashville, Tenn., uses stories and articles for wide-awake boys of fourteen or thereabouts. Stories should not be longer than 2500 words. One thousand words is a nice length for articles, though they may run up to 1500 words if the topic justifies this length. Editor Chappell writes that he particularly likes nature and science articles, and accounts of boys who are accomplishing things worth while.

Yes or No, 11 Gough Square, London E. C. 4, England, has discontinued publication.

Writer's Monthly, Home Correspondence School, Springfield, Mass., writes to a contributor: "We are rather over-bought on material, with the result that we are buying only such manuscripts as are so compelling that we cannot let them get away from us."

Home Circle, Louisville, Ky., is a monthly for village and country homes. In addition to the topics usually treated in periodicals for the home, the *Circle* likes practical, helpful articles on agricultural, gardening, etc. Rates are low.

The Universalist Leader, 359 Boylston Street, Boston, sends word that it is not at present paying for contributions.

Physical Culture, 1926 Broadway, is not exclusively a "health magazine". Its favorite subject is personal problems and how they were overcome. If health building helped in the winning of victory so much the better, but this is not an absolute condition of acceptance. The best length for articles is around 2500 words. Illustrations are desired when practicable. Fiction is used. *Physical Culture* is a reliable magazine, but regrettable to say, it is clinging to the old custom of paying on publication. Rates are about 2 cents a word.

Public Ledger, Philadelphia, Chas. J. Haaga, news editor, is using no features now.

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The Poster, Poster Advertising Association, 28 E. Jackson Boulevard, Chicago, Burton Harrington, editor, "Uses merchandising and marketing stories of not less than 1500 words with photos for same." Payment is at one-half cent a word for text. For photos the rate varies.

The Pan-American Feature Service, 1412 Eye Street N. W., Washington, D. C., sends the following through its editor, J. H. Walton: "*The Pan-American Feature Service* supplies feature articles to the Central and South American newspapers and magazines. Many of these articles are purchased from American writers and translated by us into Spanish. We are particularly in need of articles on Latin-American subjects or with a Latin-American interest. The Mexican situation is a subject that is of great interest just now. An illustrated story about any Latin-American Consular is always acceptable, if it is well written. We also use some regular American feature material. We have no set rate, but pay according to the value of the subject and the way in which it is handled. Writers will find our rates liberal, however."

The Writer's Digest, Cincinnati, Ohio, offers three cash prizes of \$50, \$30 and \$20 for the best, second and third best Radarios to be submitted in a contest which closes September 15, 1923. The Radario is a play so constructed that the dialogue will carry along the plot of the play without the aid of vision or "props." It is used for broadcasting over the radio.

The Candy Manufacturer, a trade journal, as the name indicates, has changed its name to the *Manufacturing Confectioner*. The magazine is published by the Manufacturing Confectioner Publishing Company of Chicago.

Adventure, Spring and MacDougal Streets, New York, Arthur Sullivan Hoffman, editor, sends the following: "In the next issue of your 'Handy Market List' will you please change *Adventure's* rate from the present '1 cent up, Acc.' to 'Good rates, Acc.' It has been quite a while since we paid so little as a cent a word, and there is a strong possibility that our present high minimum may be still higher."

THE FOLLOWING NOTES COME FROM CONTRIBUTORS, BEING GIVEN JUST AS THEY ARE SENT TO US.

Town Topics, 2 W. Forty-fifth Street, New York, listed by you as paying on acceptance, used a printed form on me which states that check will be sent in "usual course after publication."

Today's Housewife, 18 E. Eighteenth Street, New York, stamps manuscripts with a rubber receipt stamp, so that the first pages, at least, have to be copied before it can be submitted to any other magazine. They use a metal patent clip to fasten the pages together, one that cannot be removed without damaging the pages.

World Traveler, The Biltmore, New York, you have listed as making no mention of rates or method of payment. May I be allowed to say that they pay no acceptance and pay liberally! I speak from my own experience with them.

(Continued on page 30)

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American Woman, Augusta, Maine, is now called *American Needlewoman*.

Canadian Countryman, 178 Richmond Street W., Toronto, Canada, pays actually 1-3 to 2-5 cent per word.

Grit, Williamsport, Penn., pays at varying rates—about \$5.00 to \$10.00 a column, but usually a trifle less than one-half cent a word.

Capper Publications, Topeka Kansas, pay about the rates noted, within a few days after acceptance. Fine people to deal with.

Farm and Home, Springfield, Mass., pays on publication, usually one-half cent to one cent a word.

Farmer, 57 E. Tenth Street, St. Paul, Minn., pays on acceptance, a bit under a cent a word.

Caveat, 625 Locust Street, St. Louis, Mo., inform me that their rate is about one-fourth cent a word, after publication.

WIDOW OF AUTHOR ESTABLISHES FUND TO HELP YOUNG WRITERS

John B. Kelley, editor of *Action Stories*, and Horace B. Paine have been appointed as trustees of a fund of \$2,000 by Mrs. Morgan Robertson, widow of the famous sea stories' author, "to help take care of the writing fellows who go on the rocks."

Morgan Robertson died about eight years ago, soon after he had gained recognition. Among the effects of the dead author was a little "log book," filled with memoranda concerning the numerous sums the author had borrowed to get along, some times even five cents was listed to be paid in time, and the tale of hardships between the sale of manuscripts led Mrs. Robertson to set aside the amount of \$2,000 "to help aspiring authors over the bumps."

Detailed knowledge of the idiosyncrasies of office boys stationed outside editors' offices, a lean and hungry look, and a collection of rejection slips will be the only means of qualification for assistance. Tortoise-shell glasses or an artistic air will not get by.—*American News Trade Journal*.

MARY ROBERTS RINEHART INCORPORATES

Mary Roberts Rinehart, noted novelist, has launched an incorporated firm, to be known as Mary Roberts Rinehart, Inc., which is capitalized at \$500,000. The announced purpose of the new firm is to produce books. The author states that she wishes to handle and market her writings in a business-like manner.

LAWRENCE ABBOTT RESIGNS AS PRESIDENT OF OUTLOOK

After thirty-two years of service as president of the Outlook Company, Lawrence F. Abbott has resigned to become contributing editor, a position created for Theodore Roosevelt in 1908, but which has been vacant since Mr. Roosevelt withdrew in 1914. The change was made in order that Mr. Abbott may have greater opportunities in future to devote his efforts to literary pursuits, rather than executive management.

Harold T. Pulsifer, formerly vice-president, will be president and managing editor. Ernest Hamlin Abbott, a son of the late Dr. Lyman Abbott, will be editor-in-chief.—*American News Trade Journal*.



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Willard E. Hawkins
Editor

The Student Writer

The following criticism by the former editor of *Field and Stream*, who is also a popular author of short-stories and novels, expresses the claim of the book to a place in every library:

Dear Hawkins:—

I sat up half of last night reading your book "Helps for Student Writers." It is a whale! I have read nearly all of them, but none as meaty as yours. When a man who has been writing fourteen years tells you he can get a lot of good stuff out of your book, that book is going some! Of a truth thou art my father and my mother, O raj! May The Presence live a thousand lives!

And now I'm going to slam your title. Too modest. My own reaction to it was, "H'm, something for the rank beginner; but I'll have to order it, because it is his book." So down it went on my list, but I had no idea what a really splendid thing I was ordering. Other writers on the subject tell us the same old bunk about Hawthorne and Poe, but they give their screed an authoritative title, "The Short-Story," "The Art of the Short-Story," etc., and down it goes in catalogues as one of the standard works. How often have we pros. bought such books, hoping that there might be something new in them to help us in our work! Only to find that their authors know absolutely nothing about a short-story.

Along comes Hawkins, with strictly modern dope, trenchant analysis, clear illustration of your points, up-to-date subject matter—and what do you do? Title your work, "Helps for Student Writers"—durn ye! That title scares off the pro, who really needs your book, for he has seen these "helps" before. What to do? Ditch your title; sit up several nights devising a really good one. You have plenty to tell Bedford-Jones and Robert Chambers alike. Your chapters on repression hit me pretty hard. My best critic, my father, is always banging me about extravagance of phrase, but it took you to show me by concrete example where I have been stepping over the line. A thousand salaams.

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